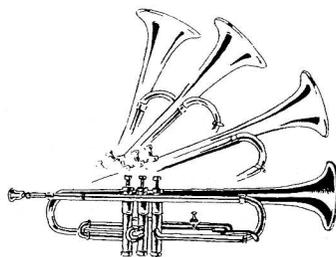


EASTMAN

PERFORMERS

AND

COMPOSERS



∞ Presents Two Concerts ∞

I. SOLO AND CHAMBER MUSIC

Wednesday July 18th, 2001 8:00 PM

Robert Parilla Performing Arts Center

Montgomery College

Rockville, MD

II. MUSIC BY AMERICAN COMPOSERS

Sunday July 22nd, 2001 2:00 PM

McDowell Hall/Great Hall

St. John's College

Annapolis, MD

PROGRAM I - July 18th, 2001 8:00 pm

- Sonata for Violin and Piano* (Mvt. I) (1943) Aaron Copland
I. Andante semplice
Zsuzsanna Emödi - Violin, Deborah Brown - Piano
- Winter - Sonata in Three Movements for Trumpet and Piano* (1999) David Snow
Steve Haase - Trumpet, Deborah Brown - Piano
- Nocturne* (1989) Clement Reid
Betsy Reveal - Clarinet, Clement Reid - Piano
- Sons of the Desert* (1976)
I. Parley II. Games III. Portrait of Laurel and Hardy
Walter Kovshik and Clement Reid - Piano Four-Hands

INTERMISSION

- Sonata for Unaccompanied Flute* (1981) Samuel Adler
I. Fast, but very gently flowing II. Slowly but with great intensity
III. Fantasia - Variations and Theme on "Brian Boru's March"
Valerie Junttila - Flute
- Piano Trio in A minor* (1914) Maurice Ravel
I. Modéré II. Pantoum (Assez vif) III. Passacaille (Très large) IV. Final (Animé)
Nayiri Poochikian - Violin, Adam Gonzales - Cello, Deborah Brown - Piano

PROGRAM II - July 22nd, 2001 2:00 pm

- Trio for Violin, Cello, and Piano* (1992) Eric Ewazen
I. Andante con moto II. Moderato III. Allegro Molto
Ewa Dunian - Violin, Wayne Smith - Cello, Deborah Brown - Piano
- Winter - Sonata in Three Movements for Trumpet and Piano* (1999) David Snow
Steve Haase - Trumpet, Deborah Brown - Piano
- Nocturne* (1989) Clement Reid
Betsy Reveal - Clarinet, Clement Reid - Piano
- Sons of the Desert* (1976)
I. Parley II. Games III. Portrait of Laurel and Hardy
Walter Kovshik and Clement Reid - Piano Four-Hands

INTERMISSION

- Three Movements* (1883) Amy Beach
I. Allegro appassionato II. Moderato III. Allegro con fuoco
David and Carol Heinick - Piano Four-Hands
- Sonata for Unaccompanied Flute* (1981) Samuel Adler
I. Fast, but very gently flowing II. Slowly but with great intensity
III. Fantasia - Variations and Theme on "Brian Boru's March"
Valerie Junttila - Flute
- Sonata* (1992) David Heinick
I. Rondo II. Lament III. Toccata
David and Carol Heinick - Piano Four-Hands

PROGRAM NOTES

Aaron Copland - *Sonata for Violin and Piano* (Mvt. I)

The *Sonata for Violin and Piano* (1942-43) is dedicated to the memory of Lieutenant Harry H. Dunham, a friend who was killed in action in the South Pacific in 1943. Ruth Posselt and the composer gave the premier at New York's Town Hall, on January 17, 1944. Virgil Thomson once praised the *Sonata for Violin and Piano* for what he termed its "calm elevation." Aaron Copland wrote, "It is certainly one of the least complex pieces that I've ever written. Actually, when you look at my works of the early 1940's - *Our Town*, *Fanfare for the Common Man*, *Rodeo*, *Lincoln Portrait* - I seem to have been going through a pretty "plain" period. You might say that the *Violin Sonata*, of 1943, is well on the way to *Appalachian Spring*."

David Snow - *Winter*

Winter was composed at the request of trumpeter Chris Gekker and premiered by him at the first University of Maryland Artist Scholarship Benefit concert of the 1999-2000 season. The elegaic three-movement work is dedicated to the memory of pianist Wendy Maraniss, a close friend of the composer, who died in an automobile accident in 1998.

Eric Ewazen - *Trio for Violin, Cello and Piano*

This piece was written in 1992 for the Ahn Trio, who premiered the work at Juilliard in New York City. The first movement is a bit of a palindrome, with gentle, lyrical melodies in the opening and closing sections. The middle section is in a traditional sonata allegro form. You will hear a melody, once again introduced by the cello, which has an extensive range. This playful, and somewhat virtuosic melody is tossed around throughout the entire fast section of the movement. The second movement is a ballade, with a mournful, expressive melody treated to a series of variations throughout the movement. The music builds and grows as the movement progresses. The final movement is a rondo, with an energetic rhythm, that moves non-stop. Fast rhythmic gestures are once again tossed around the ensemble, but sometimes the group joins together for heroic, declamatory statements.

Clement Reid - *Nocturne, Sons of the Desert*

Nocturne, mvt. III of *Three Movements for Clarinet and Piano*, projects a lyricism, pastorage feeling, and a sense of suspended time through juxtaposition of slowly metered parts with sections suggesting an unmetered texture. The music also projects an impression of a kind of distant echo, depicting sounds and memories reflected from far away. *Nocturne* was completed in 1989 and premiered at the Cornish College of the Arts in Seattle.

Sons of the Desert owes a good deal to American Experimentalists such as Henry Cowell and especially Charles Ives. The layering of activities, contrasting styles, and the use of quotation from a variety of sources are all observable. The source material, however, is clearly drawn from the life of an American who grew up in the Greater New York City area in the 1960's not New England in the 1880's. The second movement, *Games*, comprises three sections subtitled *Tag*, *Indoors*, and *Hide and Seek*. The third movement, *Portrait of Laurel and Hardy*, captures the spirit of its namesakes, careening from one "fine mess" to another. *Sons of the Desert* has been performed by several four-hands teams including David and Carol Heinick, and was played privately for Aaron Copland at his home in 1977.